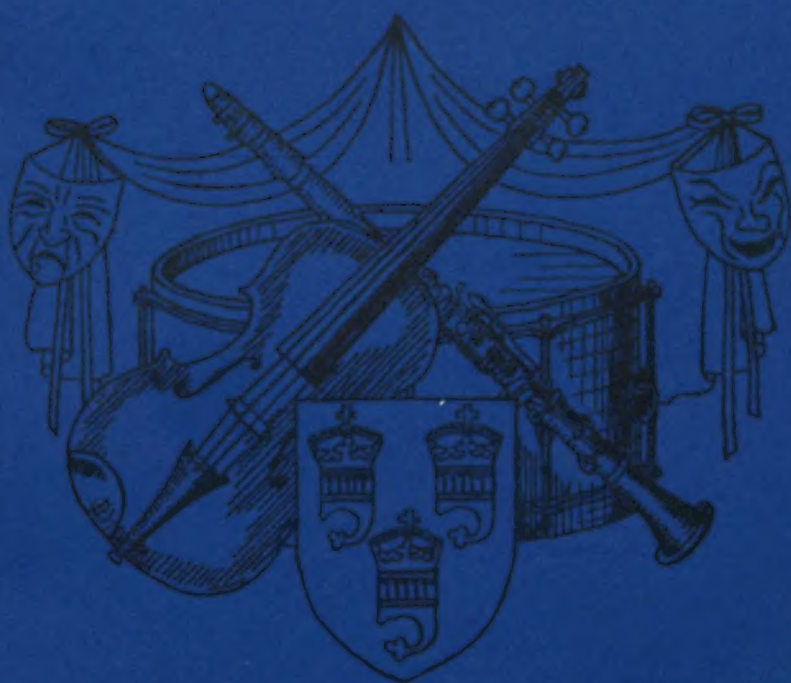


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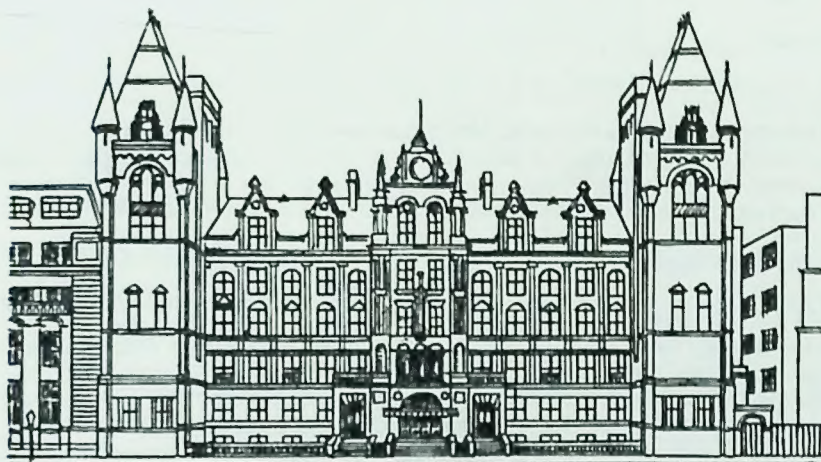


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Gillian Ashby

THE OFFICIAL JOURNAL OF THE
ROYAL COLLEGE OF MUSIC UNION

"The Letter killeth, but the Spirit giveth Life"

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THE R·C·M MAGAZINE

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EDITORIAL

HOWEVER often the personnel may change, "the Regiment remains," as they say in the Army ; and the application of this aphorism to any institution is the test of that institution's individuality, vitality and permanence. It is now a matter of history that the Royal College, its Magazine, its Union (in that order) have long established their claim to form such a living entity—a definition which may be extended and applied with equal justice to that small but devoted band of men and women under whose guidance this journal has developed during its fifty-five years of existence. To have been elected to form one of this elite company and to have edited this magazine for well nigh six years has been a great privilege, and yet one which I was very willing to relinquish at the end of the traditional five years of office—a custom which, however, need not be and, in fact, has not been at all strictly observed. As tenth in line, I found only four of my predecessors adhering to this five-year period—Aitken Crawshaw (the Founder of this journal), Thomas Dunhill, Herbert Howells, and Graham Carritt ; Marion Scott and Joan Chissell each served for eight years, Harry Colles and Frank Howes for six, Sir Percy Buck for two only—to help over a difficult interregnum. There were then, as now in my own case, good domestic reasons for this diversity of tenure.

Diana McVeagh, who is to succeed me—who has in fact already done so, in the sense that material must be invited and the next magazine planned before the current issue appears in print—brings both zest and scholarship to her task. The wife of Dr. C. W. Morley and an author in her own right, we can scarcely anticipate *her* serving an eight-year "sentence" ; but, whatever its duration, we can be confident she will most certainly uphold and strive to enhance the reputation of this eminent journal. As Magazine Secretary for the last three years she has mastered the problems of distribution, an experience of which no previous editor has had the benefit ; whilst her natural acumen has been of inestimable advantage, more especially in helping me to make the last (Vaughan Williams) issue known as widely as possible. As the result of not only our own efforts but those of many kind friends, in and outside College, this special commemorative number succeeded in doubling our circulation and, at one and the same time, more than paying for itself—a fact which should be reflected, no doubt with much joy to our Treasurer, in the Union's forthcoming Balance Sheet.

It is impossible in some six hundred words (which is all the space I can allow myself) to say what one would wish in farewell, or to thank individually all who deserve it. Yet I would like to put upon record my indebtedness to Dorothy Mortimer Harris, who served as Magazine Secretary throughout 1954 and 1955—work efficiently undertaken in addition to her normal duties as Union Assistant Secretary ; to our most excellent printers, who have been responsible for the professional stylishness of our journal since May, 1921 ; and to Mr. Milner himself, who takes a personal interest far transcending that of mere business : to all those I have had to badger, whether for substantial articles or for other more modest but equally vital contributions—a galaxy totalling, during my six years, some two hundred and fifty individuals ; and to Tom Manning and Percy Showan, to whom any wise editor will turn for this and that information. Finally, I would say thank you to Phyllis Carey Foster for what she is kind enough to say, a few pages further on ; and to our President, Sir Ernest Bullock, for the ease and punctuality with which the Director's Addresses have always been made available to me.

EDWIN BENBOW.

DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1959

IN everyone there is a natural tendency to look forward to the years to come; the younger we are the more compelling is the desire to look ahead. We are all so eager to make the best of our lives and hopeful to realize our private aspirations. But what is to come is inevitably bound up with the past, and whether we choose to regard or disregard it, try to revive or bury it matters not, because its influence remains and cannot be shaken off. Consequently it is well occasionally, and indeed essential, to look back over the years that are gone, especially concerning matters with which we have become connected. By so doing it might help us to gain a proper perspective, to obtain a right sense of proportion, and arrive at a more just assessment of the value of things in our own day and generation.

These thoughts passed through my mind when listening to the 2,000th concert which was heard on the last day of last term, and prompted some research into the first hundred concerts given by students of this College. We must be grateful to them for founding a tradition, which has continued to this day.

The fact that the College only began work in September, 1883, did not delay the first concert unduly, because it took place on July 2, 1884. The programme included a Haydn String Quartet and part of Schumann's violin and piano sonata in A, which speaks well of the quality and promise of the earliest students after less than a year's training. The names of some of the pupils will be of interest, for example Mr. Barton, who eventually became a professor and known to many of you because of the Barton prize; Mr. Dolmetsch father of the family of the same name, whose members still carry on the musical work in which he was interested; Miss Daymond and Mr. Price, both professors in later life; and Mr. Stubbs, father of Mr. Harry Stubbs, who is proud of the long connection both he and his father have had from the start of the College. In the 3rd programme, given on October 15, 1884, pupils who had been elected scholars, were so described, and no less than eight different scholars performed on that occasion.

As some of you probably know, the work of the College was carried on during those early days in the building which is now the Royal College of Organists, and which evidently had not the accommodation for concerts. Consequently the first 42 concerts were given in the West Theatre of the Royal Albert Hall, and after that in the Concert Hall at Alexandra House.

Apart from the names of the earliest students already mentioned, several others became known eventually in British Music. In the third programme the following names appear:—Mr. MacCunn, better known as Hamish MacCunn the Scottish composer, and still remembered by occasional performances of his overture *The Land of the Mountain and the Flood*. Also Mr. Squire, that is W. H. Squire the 'cellist and composer. In the fourth programme appear the following: Mr. Basil Johnson who afterwards became Precentor of Eton, and Mr. Bent later a professor of the College. There is a significant note at the foot of this programme which reads: N.B. No encores are allowed.

From this time concerts took place roughly at fortnightly intervals during term time.

I expect you cannot have failed to notice in my references to students which have been quoted from the programmes, that they were most courteously described as either Miss or Mister, in the true Victorian manner. Indeed it was not until the 56th concert held in October 1887 that pupils were demoted, and christian names and surnames only given without the former Miss or Mister.

The first orchestral concert took place on December 18, 1884 at which, judging from the items on the programme, a string orchestra performed. The conductors on that occasion were Mr. Holmes and Dr. Stanford. However at the 12th concert given in March, 1885, a full orchestra was mustered. The following items were included: Beethoven's *Prometheus* overture and his Symphony No. 4 in B flat, *Siegfried Idyll* by Wagner, Max Bruch's violin concerto and the first movement of Schumann's pianoforte concerto. The whole concert was under the direction of Professor Stanford Mus.Doc., as he was described in the programme. The names of the members of the orchestra were not given, consequently it is not known whether they were all pupils of the College. But most probably they were not, judging from a later orchestral concert No. 26 which prints the names of those helping and gives the following instruments they played, viz. 2 violas, 1 'cello, 1 double bass, 1 oboe, 1 clarinet, 2 bassoons and 1 horn, with the added footnote "all except the above are pupils."

In the programme of the 31st concert, the former footnote about encores is expanded and now reads: N.B. No encores or recalls are allowed.

Two memorial concerts in succession were held on November 3 and November 10, 1887. The first was in memory of Jenny Lind, the world famous soprano, who was one of the first professors of singing at the College. The programme included a solo sung by one of her pupils named Julie Albu. The second concert was in memory of George Macfarren, at which three of his compositions were played.

I will not weary you with many more interesting details of programmes, but three others should be mentioned briefly.

At the 69th concert held on March 26, 1886, a performance of Stanford's *La belle dame sans merci* was given and a note after this item in the programme states that it was specially orchestrated for this concert. Then on June 21, 1888 the concert began with Chopin's Funeral March played by Marmaduke Barton, A.R.C.M., in memory of the late Emperor of Germany. Incidentally, this appears to be the earliest mention of A.R.C.M. in any College programme. Lastly at the foot of programme No. 73 dated July 5, 1888, the following is printed:—"Otto Nicolai's Opera *The Merry Wives of Windsor* will be performed by Pupils of the College, at the Savoy Theatre (by kind permission of Sir A. Sullivan, Mr. W. S. Gilbert and Mr. D'Oyly Carte) on Wednesday, July 11, at 2 p.m. Tickets on sale at the College and the usual Agents."

In the first hundred programmes many names appear, other than the ones already mentioned, who afterwards became well known in the musical world. Let me make a selection in chronological order of some who can be taken as representatives of various branches of the profession. In 1884 we find the name of Thomas Tertius Noble, who subsequently held Cathedral organist posts at Ely and York Minster, and then migrated to the United States of America, where he established a tradition of English Cathedral Music at St. Thomas' church, New York. In 1886 the name of Charles Wood, scholar, appears. He afterwards became a professor at the College, and succeeded Stanford as Professor of Music in the

University of Cambridge. In 1887 mention is made of Dan Godfrey, who afterwards became conductor of the Bournemouth orchestra and gave encouragement to British composers by performing their works. S. P. Waddington is a name ever to be remembered for the fine work he did as a professor of this College. In 1888 Landon Ronald is mentioned, and he later became Principal of the Guildhall School of Music and Drama. As for string players, there are Jasper Sutcliffe, Alfred Hobday, Claude Hobday and Ernest Tomlinson.

There our consideration of early College concert programmes must stop. But I hope I have given enough data for you all to realize the importance of these concerts in the life of the College. It is a remarkable achievement to have set up a tradition so quickly, not only of chamber concerts but also orchestral and operatic performances by students. It is equally remarkable that generation after generation of students have been given opportunities to perform at College concerts, not only for their own benefit in preparation for a professional career, but also for the furtherance of the art of music and increasing the knowledge and appreciation of music, as well as maintaining and, it is to be hoped, increasing the reputation of this Institution.

REMINISCENCES OF LONG AGO

By FANNY PETTITT

I ENTERED into the Royal College of Music as a student when I was eighteen in the year 1884. Piano under Arabella Godard my first study, and singing second. Living in Cheyne Walk, Chelsea, surrounded by well known and interesting people, one of my first recollections was to see Thomas Carlyle walking along the Embankment. It is all a very long time ago—I am now 92.

When I first entered the College all classes and lessons were held in the College of Organists and the concerts in the West Theatre of the Albert Hall. Sir George Grove was our head—a kindly old gentleman but very elusive. If one had to speak to him in his office about anything important, the only way was to walk in, shut the door firmly, and stand flat against it—if you did not, he would be out like lightning leaving you with half your story told. The College was quite new then. Some of us singing students made up two clubs for practising quartettes. A dear old lady used to wander about in silent shoes to see we were really working.

End of term exams were a nightmare—I have vivid memories of two occasions. When I had to sing to the great singer Jenny Lind (strangely enough when she played for pupils she wore light kid gloves) I was terrified. Like most great artists she was extremely temperamental. I remember one of my friends, Arthur Shore, father of the viola player, coming into a lesson wearing a bunch of violets, given him by his lady love, in his button-hole. She suddenly tore them off his coat and exclaimed, "Don't you ever wear flowers again, they are bad for the voice!" Then I had to recite to a roomful of celebrated men including Sir Henry Irving. I just crept in, stood in a far corner, and said my Shakespeare speech at a terrific rate, without the least bit of meaning, and rushed out! When I closed the door I heard them all roaring with laughter.

Then I went in for an Open Singing Scholarship; I and another student stood outside the door for two hours waiting to hear the result—and she was the lucky one. They then gave me an Exhibition, and after that I had lessons with Sir George Henschel.

Unfortunately they seemed to think that I should be useful in the College Opera that year, so they told me I was to sing the second solo part in *Der Freischütz*. I attended some of the rehearsals—the great actress Mrs. Kendal was the producer. I had a dreadful time and one day she said to me in despair, “My dear, *some* people seem to have been given brains when they were created, but I am afraid you were not one of them.” Anyway, I gave up the part to another student who was longing to do it. I never wished to be on the stage!

One night I was singing at a party at a friend's house—Landon Ronald and his brother (a very celebrated singing teacher in those days). He asked me if I would go with him to see George Edwards to sing to him—with the idea I should get a part in one of his well known productions. I am afraid I was not very polite to him—his face was a study when I said, “Thank you very much but I would rather even be a housemaid than go on to the stage!” So that was the end of that.

In those days students leaving College were lucky. People giving parties in big houses used to apply to the College for performers to entertain their guests, so it helped to earn some money. One night Sir George sent me and two others to a very large and opulent house in Kensington. When we arrived we were put into a sort of pen, and each came out to perform. Later on the guests went into another room for an elaborate supper—and left us stranded! Well—that was not my idea of life at all. So I said, “Let us go too!” When we arrived in the supper room the hostess's face was a sight to behold—however, we had a very good supper! Then they started to dance and a charming young man came up and asked me for one. So I said, “Thank you,” and enjoyed it very much! That, of course, was even more unpopular. Still worse was to follow. When I was ready to leave I went down to the large and beautiful hall. There stood four tall and stately footmen! My host came up to me, thanked me for my singing and put into my hand some golden sovereigns! I was in such a rage that I dropped them all on the floor and they rolled all over the place, the stately footmen scrambling about to find them—and I stalked out and went home! When I told Sir George about it in the morning, he was terribly angry and wrote them a stiff letter saying would they please send me a cheque for my services and they need never apply to the College again for students.

I think I am right in saying that the new College was built by money given by a Mr. Fox, who had made a fortune from steel frames for umbrellas. It was a great day when the King and Queen came to open it.

Alexandra House, a home for students, was a great boon. The Queen was very interested in it and came there very often to go into the girls' rooms without any warning.

Many people who were fellow students with me became celebrated later on. Robert Hichens, the novelist, played the drums in the orchestra. An organ student, Clara Butt, came at the beginning of my last term at College and made an enormous impression with her wonderful voice in *Orpheo* at a London Theatre—the King and Queen were at one performance. Coleridge Taylor, who wrote *Hiawatha* and many other things. Landon Ronald, quite a small boy I think, still in knickers, but quite a genius, who used to shame us all—always knew the right answers to everything in class—and Arthur Somervell, who wrote *The Shropshire Lad* and many other beautiful songs.

The Editor telephoned Mrs. Pettitt on June 15, to be greeted by an alert and cheerful voice telling him she would be 93 in August and hoped all present-day students would enjoy themselves as much as she did at College.

A CONDUCTING COURSE IN THE NETHERLANDS

By CHRISTOPHER SLATER

FOR the past five years, the Netherlands Radio Union has sponsored annually an International Course for Conductors, which is held for five weeks during June and July, in Hilversum. The course was originated by Paul van Kempen in 1953, in collaboration with the Director of Programmes of the N.R.U., and since then has served a valuable purpose in giving young conductors the experience of conducting professional orchestras, and the encouragement of working under a great Master.

Many distinguished conductors have led the courses, and beside the late van Kempen, Ferdinand Leitner, Carlo Zecchi, Willem van Otterloo and Albert Wolff, have been instructors. Up to, and including this year, 412 students have applied to take the course, coming from 31 different countries including Australia, Brazil, Canada, Mexico, South Africa, the United States, as well as from many countries in Europe and Scandinavia. Of these, 126 working students and 56 observers were admitted from 23 nations. Normally there are only 24 working students in each course making up two classes. The entrance qualifications are high, and students have both to satisfy a committee regarding their previous musical training, and pass an entrance examination in their ability to conduct an orchestra (without, I may add, any preceding rehearsal).

The great distinction about this course, and where it differs from any other conducting course in the world, is, that professional orchestras and soloists are available for the students' practice—not for a few hours every week, but for two and a half hours every day for the duration of the course. However, before working with a complete orchestra, the students prepare with a string quintet and piano, so that there is a minimum of time wasted with the orchestra. Beside the actual conducting lessons, there are excellent ear-training classes led by Willem Hijstek. These must be some of the best of their kind to be found anywhere, and indeed, among the eight other Nationalities in the class I was in, none had encountered anything similar elsewhere.

The course last year was held from June 16 to July 18, and the instructors were Willem van Otterloo and Albert Wolff. The material for the course included works by Bach, Haydn, Mozart, Beethoven, Berlioz, Mendelssohn, Franck, Bruckner (7th symphony), Saint-Saens, Mahler (1st symphony), Reger (Mozart variations), Debussy (*Prélude à L'après-midi d'un faune*), Ravel (*Daphnis et Chloé*), Stravinsky (*Le sacre du printemps*), Henk Badings and John Ireland (A London Overture). Working students were expected to know a "classic," a "romantic" and a "modern" work by heart, but scores were allowed to be used during the lessons. Without doubt, however, the greatest benefit was to be had by knowing most of the repertory, as there was ample opportunity to conduct something from all of the works. Most of the classes were held in the studio buildings of the N.R.U. which, though built before the war, are of a strikingly contemporary design, and are equipped with their own restaurants and other facilities. Several are laid out amid beautiful gardens, and one, known as the A.V.R.O., is built in the shape of an enormous violin!

A typical daily programme for working students ran something like this: 9.30-10.30 Ear training; 10.35-1.00 Conducting lesson with string quintet and piano; 2.30-5.00 Conducting lesson with orchestra. In the

evening one had to prepare the work for the following day. We had ear training three times a week only, but there were always two conducting lessons of two and a half hours each day, except for one afternoon a week which was reserved for private study. Sundays were free.

I was in the class under Albert Wolff—Maitre—as we called him. Now in his 74th year he still retains his vitality and a marvellous sense of humour. A more genuine and sincere man one could not wish to meet, and from the first he endeared himself to us students. He had none of the airs and affectations that are the vogue with conductors nowadays, and one of the main principles which he instilled into us was to be natural. When a student indulged in fancy gestures he would say: "That is only for the ladies!" He discouraged anything that had no purpose for the music or the musicians, and the beat had, above all, to be clear. Leads or cues had to be given with the eyes—Wolff's eyes are wonderfully expressive and mobile—and any unnecessary movements of the body, especially walking about the rostrum, were frowned upon. Another of his quaint English expressions was "no hectic," which he used to check a student whose feelings were running away with him. One had to be calm, simple, and self-controlled, as well as vital and dynamic, and always authoritative in bearing and gesture. Wolff insisted though, on authority of the right kind. "A conductor must have authority but not pride," he once remarked.

For the first two weeks of the course the emphasis was on technique alone. We would all take it in turns to conduct, and everybody had the chance to try the difficult places. As the course progressed we were encouraged to rehearse, but, woe betide any student who wasted the orchestra's time with insignificant details, instead of concentrating on the important things first. Wolff, of course, knew where all the difficulties were, and the letters or numbers, without reference to the score, and we were supposed to know likewise—or if we didn't it was advisable to find out from him beforehand! For the conductor of to-day, when only limited rehearsals are normally available, time is of the essence, and he must know what parts of a work need careful rehearsal, and what can be safely left to the players. The conductor must also keep alive the interest of the musicians and not tire them with unnecessary halts. Not all the orchestras that we conducted were used to playing symphonic music, and on occasion slow and sectional rehearsal was required. This was good experience, as again one had to judge how much could be left to improve by itself.

There were four orchestras that we worked with—the Radio Philharmonic (82 musicians), the Radio orchestra (70), the Promenade orchestra (50), and the Chamber orchestra (38). The musicians were very tolerant of our efforts, but nothing could disguise the fact that when the beat was bad they played badly and vice versa. This was an entirely natural and psychological response, and not one that they consciously made. We were fortunate too, in having professional soloists—a pianist and violinist—to accompany, as well as singers for the operatic excerpts. Many snares were found to lie in this branch of the conductor's art, and so it was valuable to have the opportunity to repeat several times any particularly difficult passage.

The ear training classes were likewise progressive. Besides dictation of all kinds, there were tape recordings of excerpts from the works we were studying, recorded with deliberate mistakes which we had to spot. It was not always easy when, for instance, horns were interchanged with bassoons in the particular register where they can sound alike, or accompanying violins played a wrong note, but one also in accord with the

harmony. Excerpts had to be memorized, and in the classes we first would write out what we had learnt, and then the wrong version we had heard—if it was wrong! Sometimes it was easy to hear that something was wrong but not always so simple to know exactly what it was, especially when conducting the music, as we were required to do sometimes in these lessons. There was no sense of competition in the classes, which was an advantage, as so easily nervous tension can hinder one from learning. Musicians, even conductors, are sensitive creatures!

The same relaxed atmosphere was present in Wolff's classes. He would never make a student feel as if he was a complete fool in front of the others, although sometimes he would make a caricature—in the nicest way—at which everybody, including the student in question, would roar with laughter. He was also most considerate to the orchestral musicians, and they in their turn held him in great respect and affection.

During the last week of the course, all students had the chance to conduct at one of the public concerts or public lessons as they were called. A complete work or movement had to be prepared and rehearsed in a limited time for performance, and the principles that we had learned during the previous weeks were put to the test. Though the full benefit of such a course must come later, it is certain that the knowledge and experience such as only several years can bring, may be gained by these five weeks of concentrated study when coupled with the close contact of a great conductor, teacher, and man; all of which is made possible by the imagination and foresight of the Netherlands Radio Union.

THE SEVENTH INTERNATIONAL MUSIC COMPETITION IN MUNICH

By FRANK MERRICK

SPONSORED by the Broadcasting Corporations of the German Federal Republic, the competition occupied twelve days in September of last year, the classes this time being seven: Voice, Piano, Harpsichord, Bassoon, Trumpet, Violin and Duo for Violoncello and Piano. I had the pleasure and privilege of being a member of the piano jury. There were eight of us (three women and five men) from the different countries, including our chairman: Philipp Jarnach (Hamburg). He had been a composition pupil of Busoni and frequently came to England in the old days, especially when accompanying the well-known and highly artistic singer Reinhold von Wahrlich. I had some previous musical acquaintance with him through playing in one of his early works in Manchester in the 'twenties—a Sonatina for Flute and Piano.

The system on which we voted was well-devised to cancel out such unavoidable prejudices (favourable or otherwise) as might occasionally warp the judgment of one or other of us. Moreover no jury member could vote when one of his own pupils was competing, the average of votes being then calculated as a percentage of seven instead of eight. We heard forty-six competitors, seven from Germany, six each from France and the U.S.A., five from Switzerland, four each from Italy and Hungary, three each from Brazil and Austria and one each from Belgium, Egypt, England, Holland, Indonesia, New Zealand, Spain and Turkey.

The set piece was Schumann's *Abegg* Variations and all competitors had to submit a repertoire including major works by Bach and Beethoven, three Studies by Chopin or Liszt, a romantic piece, a modern piece by a well known composer (written after 1920), one or two pieces of the

competitor's own choice and a concerto—an exacting stipulation giving a good deal of scope for varied tastes.

We heard plenty of fine playing and could feel that the younger generation (the age limit was 30) can be relied upon to carry on the splendid pianistic traditions we have derived from the past. The first piano prize, of 2,500 German Marks, was won by Hans Eckhardt Besch (Germany) and the two second prizes, of 1,500 German Marks each, by Michael Pontis (U.S.A.) and Dieter Weber (Austria). I made brief comment on their playing in the November *Musical Times*. Two players to receive Diplomas of Honour were Friedrich-Wilhelm Schnurr (Germany) whose *Wanderer* Fantasy deserved special praise and Mlle Claude Bérard (France) who played Mozart's D minor Concerto at the final orchestral concert. There was noteworthy life and feeling in her work. The one English competitor, Mavis Elliott, played the G major Toccata of Bach and some Mozart variations with a very charming blend of simplicity and finesse although she was less suited when it came to works demanding a bigger style.

The items at the two concluding concerts (one chamber, the other orchestral) included examples from all seven classes, not necessarily played by prize-winners. What remains in my memory as the most praiseworthy of these was a sensitive performance by Yateo Oscar (from the Philippines) of Prokofiev's first violin concerto. The conductor Otto Heger and the piano accompanist Hans Altmann were both of the greatest help in the performances uniting skill and sympathy in generous measure.

Will the future bear out the findings of the various juries? It should not be forgotten how much depends on the actual playing of the competitors during the contest. Further, if the motive in playing at a competition provides an undoubted stimulus this is by no means the ideal one for musical interpretation. Nevertheless, to compete in these musical tournaments is valuable experience for all who enter the lists, while meeting and listening to players from many lands is highly inspiring for everyone concerned (not forgetting juries or audiences) both in its musical aspects and in spreading a sense of international understanding and goodwill.

THE INFLUENCE OF SERIAL COMPOSITION

By RONALD REAH

UNDOUBTEDLY, Schönberg, Berg and Webern are now accepted by the thinking musical world. Far from being mere experimenters in a new idiom, their works have proved them to be creative musicians of the first order. A careful examination of their work shows them to be fully aware of the aural impact of their music. They are not dabblers in mathematical problems as many critics have made them out to be. Schönberg's early string sextet, *Verklärte Nacht*, is as rooted in tonality as one could wish and contains moments of real beauty and magic. I shall never forget the impression which it made on me when first I heard it. Surely the composer of such a piece is not going to rush blindly into a meaningless maze of jumbled numbers and allow them to dictate to his final musical judgment? Again, one finds the same thing with Webern. I am sure that the mind which conceived the *Passacaglia* for Orchestra would not discard tonality without a very good reason. Admittedly, it is difficult to understand Webern's works at a first hearing, but it is surprising how quickly enjoyment and appreciation flood through the mind when one approaches the actual performance in the same mood

as one would approach an impressionistic piece by Debussy. It is probable that the key to a complete understanding of present-day music is to be found in the music of Debussy. As far back as 1934 we find Constant Lambert saying much the same thing:

"It is easy enough to recognize the influence of Debussy's impressionism on his own countrymen, whose response to his music takes the form of a fairly direct imitation of its superficial characteristics, but Debussy's real influence is infinitely more far-reaching than that. Once we realize that his impressionism was not only a manner, but a method, we can see the workings of this method in music that at first sight might seem totally opposed in general atmosphere. The direct, or indirect, influence of Debussy is to be found in such outwardly differentiated works as the ballets of Stravinsky and the operas of Schönberg, the London Symphony of Vaughan Williams, the *Bluebeard* of Béla Bartok, the North Country Sketches of Delius and the *Oceanides* of Sibelius. Unfortunately the influence has been not so much that of Debussy the artist as of Debussy the experimenter."

What then, is the young composer confronted with? He must learn his technique somehow and yet his teachers are often struggling to keep pace with new developments themselves. Stravinsky, Bartok and Hindemith, have retained the firm base of tonality despite the difference in their styles. It is often tonality in the widest sense of the word, but one can always trace some feeling of key. On the other hand, the use of serial technique makes it impossible to have a settled tonality, although Alban Berg has shown us how to arrange a series to give a tonal effect. Fortunately, both Schönberg and Hindemith have published books on the subject and one can feel nothing but praise for our own countryman Humphrey Searle, who in broadcast talks, books and many articles, has done much to clear away false thinking about the music of our own time. The young composer should read every book he can lay his hands on which will help him to understand the complex scores which are being published to-day. At the same time, he must keep his sense of humour when he reads Hindemith's views on the technique of Schönberg.

"There are to-day a considerable number of composers who issue works that they call atonal. Doubtless these composers see in their freedom from tonality a liberty that will lift their art to the infinity of time and space. Arbitrarily conceived rules of that sort can be devised in quantities, and if styles of composition were to be based upon them, I can conceive of far more comprehensive and more interesting ones. To limit oneself to home-made tonal systems of this sort seems to me a more doctrinaire proceeding than to follow the strictest diatonic rules of the most dried-up old academic."

Let us then look a little closer at what serial technique implies. The twelve notes have been released from the diatonic system which has governed them for so long, but what are we to do with them now? The free use of the twelve notes around a tonal centre is what we find in Bartok, but this still owes allegiance to the diatonic system. Schönberg abandons tonality and uses a twelve-note series and a retrograde series, plus their inversions, as his starting point. However, retaining tonality means that we can have the strong contrasts which modulation can effect. Abandoning the key-sense means no sense of modulation and no real contrast. This is the main weakness of twelve-note technique. Certainly one can have transpositions of the original set of four, but they are not felt as modulations and in any case a transposed series remains intervallically the same when transposed. This means that extended twelve-

note composition is not possible without the continual introduction of a new series or an altered version of the original series. This in turn means that a certain lack of unity is inevitable in an extended piece. The shortness of Webern's works and the popularity of using literary texts can be traced to this difficulty of attaining contrast plus unity within an extended movement. A text often helps to link sectional composition to make a complete whole. The problem of form was one which troubled Berg a great deal. One way out of this difficulty is variation writing, because one can then have contrasted sectional composition within an extended movement. Berg employs this in his Chamber Concerto and it is a form admirably suited to twelve-note technique.

Composers of the post-Webern School have continued to explore the possibilities of serial technique. They have also allowed themselves to be influenced by Webern's use of serialism in the rhythm, dynamics and even orchestration of their music. It is said that Stravinsky has been very impressed with some of these experiments. Speaking of *Le Marteau sans Maître* by Pierre Boulez, he says:

"The tempo-controls in the central movement of the work are an important innovation and used systematically, as in the *Marteau*, where you are never in a tempo but always going to one, these controls are able to effect a new and wonderfully supple kind of music."

The problem of effecting contrasts in one's music is one which can be answered in several ways. Many composers continue to write in the diatonic tradition, but alter their works chromatically when a contrast or special climax is required. There are many who write music which revolves freely round a tonal centre or a group of tonal centres, but this somehow often sounds incomplete. Strangely enough, the music of Webern leaves one feeling satisfied. It sounds complete in itself and is often short enough to make one desire a second performance. If the music has a tonal centre, modulation and development of material are obvious choices. Also, one can learn from Berg when he allows twelve-note technique to lapse into tonal sections from time to time. Again, the handling of orchestral colour in works like the Violin Concerto is superb and every detail helps to contribute to the final result.

There will be controversy about serial technique for many years to come. However, the twelve notes are free and the adventurous composer can take them and use them as he wishes. The final answer must surely be that serial technique is here to stay and although only a small part of the total sum of music, it can be used when required. The discoveries of Berg and Webern are precious, but equally so are the works of Debussy and earlier composers. Indeed, the present-day composer would be worthless if he did not admit to having learnt much from Bach and Mozart.

The recent strides in electronic music are exciting and one could write much about the sonorities which are now available mechanically. Unfortunately, the gap between the contemporary serious composer and the musical public is a wide one, in spite of the many efforts which have been made to overcome this. One consolation is that this has often been the case in the past and yet music condemned then is accepted to-day. One looks ahead with interest to some of the possibilities which are already in use by some composers. To begin with, the abandonment of the metrical significance of the bar-line would result in greater rhythmic freedom. This is clearly seen in some of the works of Michael Tippett. In addition to this, serial technique could be employed alongside tonal technique and, in places, the two could be combined simultaneously.

New sonorities, electronic and orchestral, also experimental use of tempo-controls within a movement—all these things are a challenge and a stimulus to the young composer. One thing he must remember however. Schönberg was faithful to his ideals all his life and this alone is sufficient to make a man worth knowing.

THE DOWNWARD PATH

By JANET PRICE

When a student first comes up to College,
He talks, with a confident smile,
Of giving a brilliant performance
In the Festival Hall, in great style.

He's quite the most talented pupil
The College can ever have had ;
To think that they won't realize it
Is making him feel really mad.

When the second term comes, he's decided
The Albert Hall's not a bad place.
Well ! Think of the Proms. in the summer
With their " manifold saving grace."

When the third term arrives, he is certain
The Wigmore's a better idea.
(Though the tickets are free, and his rivals
Will sit in the back row, and leer.)

Then of course at five-thirty on Wednesdays,
There's always a small college " do "
The snag is—the rule about grading—
And he's just stuck fast in Grade II.

By the time his last term is upon him,
He's more than a little depressed.
Thinks he's not quite the type for performing,
And p'raps teaching would suit him best.

TANGLEWOOD

The Berkshire Music Centre, Massachusetts, U.S.A.

By PATRICIA LISSACK

WHERE else in the world can one find a music festival on such a scale as Tanglewood ? Before writing about this festival as it is to-day, I think it would be of interest to explain how it began.

In the summer of 1934 a group of people had the idea to have a festival. In an estate at Stockbridge, a wooden shed was erected for the orchestra and benches placed outside to seat an audience of 2,000. Sixty players from the New York Symphony Society were engaged to play under their conductor Henry Hedley, and three concerts were given. In all, these concerts had an audience of about 5,000. The following summer the festival was repeated, but a tent was hired to shelter the

audience from the rain. (Remember this part of the States is called New England !) The Berkshire Symphonic Festival was incorporated, and their choir performed, with the same orchestra as in the previous year. In 1936 the Boston Symphony Orchestra was invited to play, under their conductor, Serge Koussevitsky, the same shed was used and a tent hired for the audiences. Three concerts were again given and the attendance rose to 15,000. During the winter of 1936 the estate of Tanglewood was presented to the Boston Symphony Orchestra; and the following summer the season was extended from one to two weeks. The festival's first concert to be broadcast was on August 12, 1937, but owing to a downpour the orchestra was obliged to stop several times, and the audience was soaked; it was therefore decided that a permanent and weather-proofed building should be erected. The festival committee raised \$80,000 (£28,000) from subscriptions and the present " Music Shed " was built with a seating capacity of 6,037. On August 4, 1938, the inaugural concert of the Music Shed was given with a performance of Beethoven's Ninth Symphony, the acoustics were found to be excellent in spite of the open sides and back. In 1940 the season was further increased to nine concerts in three weeks, and Tanglewood was established as a centre of the arts, which was principally to be a music school lasting six weeks, three of which coincided with the orchestral concerts given by the B.S.O. Dr. Koussevitsky supervised the conductors class, Dr. Herbert Graf and Boris Goldovsky directed the opera, Aaron Copland was in charge of the composition, a festival chorus was conducted by G. Wallace Woodworth, and two student orchestras were started. 1941 saw the building of a theatre-concert hall seating 1,200, and a smaller chamber music hall (500), also five small studios for the use of students. During the war the festival was continued but on a much smaller scale.

In 1951, on the death of Dr. Koussevitsky, Charles Munch who was the new Director of the B.S.O. assumed the conducting duties at Tanglewood; a year later he was made Director of the Berkshire Music Centre, and Pierre Monteux and Leonard Bernstein were invited to be guest conductors. The festival has continued to take place each year, the season of the B.S.O. concerts has been extended to six weeks, and a total attendance in 1957 was recorded at 162,936.

I was privileged to have studied at Tanglewood this past summer. On arrival I was introduced to Leonard Burkat who is the Administrator, and being a clarinettist I was put in the orchestral and chamber music department. The work was hard, but tremendously stimulating, and one learnt a great deal. The day began at 9.30 a.m. with an orchestral rehearsal of the programme to be performed the following Thursday evening, and we were coached each afternoon in chamber music by various members of the B.S.O.—every week we were assigned to a different work or works to study. The coaches under whom I was fortunate enough to have studied were:—Doriot Dwyer (1st flute), Louis Speyer (cor Anglais), Gino Cioffi (1st clarinet), Rosario Mazzeo (Bass clarinet and orchestral manager), Sherman Walt (1st bassoon), and James Stagliano (1st French horn). The rest of the day was spent practising, attending lectures, classes in Solfege, and in the evening and Sunday afternoon, concerts were given by the B.S.O., visiting string quartets or students. Besides the students Thursday evening concert there was a programme of chamber music each Sunday morning. The student orchestra (there is now only one) was conducted by Charles Munch, Richard Burgin, Seymour Lipkin or students from the conductors' class under the guidance of Eleazor de Carvalho. The other courses open to students were opera, choral music,

conducting, composition, and the study group. There was also a group of players known as the "Fromm Players," who only performed contemporary works.

In the grounds of Tanglewood during the day (only open to the public for the concerts and on Saturday afternoons), one could hear the sounds of music coming from all around; either the B.S.O. rehearsing in the "Music Shed" for their evening concert, or students busy at work for their various performances. It was not an unusual sight to find a student practising under one of the many elms, birch, or pine trees. (The lack of practice rooms appears to be a universal problem). On taking a walk across the large expanse of lawns one comes across a small house erected in memory of Nathaniel Hawthorne, who during the many years that he lived at Tanglewood wrote *The Wade Book* and planned the story of *Tanglewood Tales*. Besides having a strong musical flavour this festival is International; there were students from all parts of the world including, Brazil, Finland, Great Britain, India, Israel, Italy, Philippine Islands, Switzerland, Turkey, Uruguay, etc., the B.S.O. has many of its players from France, Germany, Italy, Rumania, Russia and other countries.

This festival has an extremely high standard, and the students (about 350 in all) have the same aim in mind—to make music at a professional level, and thanks to our professors this aim was achieved.

AVE ATQUE VALE

THE end of this term will witness the retirement from our teaching staff of no fewer than four professors, who share the distinction—or perhaps, in this connection, the misfortune—of having been born seventy years or so ago: Dr. Harold Darke and Mr. Arnold Greir in 1888, Mr. Topliss Green and Mr. Eric Gritton in 1889. Each has been kind enough to entrust me with the pleasing duty of writing these customary few words of appreciation in farewell—a duty which I shall choose to make my last as Editor of this journal.

HAROLD DARKE may be said to have spent a lifetime at College. Now our senior professor, he has been actively engaged within these walls for a matter of fifty-six years, having first arrived, clad in an Eton suit and holding an organ Scholarship, in the autumn of 1903—a mere lad of fourteen. Here he studied with Sir Walter Parratt, Sir Charles Stanford, Herbert Sharpe and Charles Wood, retaining his original Scholarship for five years; then, in 1908, gaining a Composition Scholarship for a further two. These seven years were to prove a magnificent foundation for all that was to come, and culminated in his winning the Arthur Sullivan Prize, the Dove Prize and the Tagore Gold Medal, as well as a double-A.R.C.M. for organ and composition. It is also interesting to recall that the young violinist whom Harold Darke was presently to marry, Miss Dora Garland, won the Tagore a few years later—for husband and wife each to hold this much-prized medal must surely be an unassailable record. Among his many activities was that of tympanist in the College orchestra—the fifth in a famous succession consisting of Edgar Bainton, Thomas Dunhill, George Dyson and James Friskin.

The Summer Term of 1910, his last, must have been a proud one: for it was the Director's custom in those days to make mention of any exceptional students in the course of his termly address—and this is what Sir Hubert Parry had to say:—"We have never had anyone in



DR. HAROLD DARKE

R.C.M. 1903-1959

College who maintained a higher standard of life and art and, I may add, also of pluck than Mr. Harold Darke. His gifts as a composer and as a performer delight us ; and, great as they are, they are matched by the steadfastness and unselfishness and unpushfulness and the modesty and amiability of his character. The College may well be proud of him and we shall miss him now his long spell of life with us is over, more than almost any pupil who ever brought honour to this College." Which of us would not be immensely proud to have heard that said of him.

It is not possible in the space at my disposal, nor perhaps appropriate here, to recount Dr. Darke's multifarious activities outside College ; but some must be mentioned. His first appointment was that of organist at Emmanuel Church, Hampstead. Later he went to St. James's, Paddington. Then, in 1916, to St. Michaels, Cornhill, with which his name is synonymous and where he remains, full of vigour, to the present day. His fortieth anniversary as organist there was worthily celebrated, both in the City and by the B.B.C., in June 1956, when several of our leading composers, including Dr. Darke himself, wrote choral and organ works especially for the occasion. Meanwhile he had deputized at College from 1910 onwards, until he became, in 1919, the first professor appointed by Sir Hugh Allen to teach Vocal Ensemble—as well as Harmony. In recent years he has, of course, not only taught Organ but been responsible for training and giving concerts with the Choral Group at College. During the last war he was organist of King's College, Cambridge ; in recognition of his services, the University conferred on him an Honorary M.A. and he was made a Fellow of King's. As an examiner of long-standing he has visited many parts of the world and, indeed, hopes to go to the West Indies next Spring. He is a former President of the Royal College of Organists ; whilst, only recently, he was made an Honorary Freeman of the Musicians' Company. This term he has given the three James Stephens Crees Lectures for 1959.

Sufficient has been said, both here and in recent issues of this magazine, to show the extent of Dr. Darke's loss to College. He has told me what the loss of College means to him—after well over half a century, such a parting must be an almost inconceivable wrench—and it seems to me we might well soften this blow by attending his final concert at the end of this term in force, thus bidding farewell in a practical and fitting manner to one who has proved to be, quite simply, a fine College man.

ERIC GRITTON was the next to come to College. He was the youngest son of the organist of Reigate Parish Church (Reigate, where he has himself been organist of St. Marks now for many years), and had spent his previous five years as a chorister at King's College, Cambridge. In 1904, at the age of fifteen, he too gained an organ Scholarship ; he too studied the organ with Parratt, composition with Stanford, and piano with Sharpe ; he too won the Arthur Sullivan Prize ; and he too was publicly complimented by the Director—though a year earlier than Harold Darke. It was in his Summer Term address of 1909 that Sir Hubert Parry had this to say :—"I have an exceptional case to deal with and am glad of the opportunity to mention with honour a scholar who has finished the tenure of his scholarship but will nevertheless continue with us for a further spell. For it is a unique position for an English musical institution to number amongst its pupils an existing Mendelssohn Scholar. I am happy to say that Mr. Eric Gritton, when unanimously elected, was authorized to continue his education at the College instead of having to start at once upon foreign travel."

Unique position it was, but only for a time. Presently Eric Gritton went to Rome to study under Sgambati, a pupil of Liszt. Six months later he went on to Berlin, having obtained an introduction to Teresa Carréno—the greatest woman pianist of her day. Her wonderful playing inspired him to concentrate more upon the piano, which would seem to have remained his first love to this day. Resuming his studies, after serving three years in the Army during the 1914-18 war, he finally decided to specialize in accompanying, of which he must have as wide an experience as anyone in this country. As a student Eric Gritton had been very shy and timid, characteristics which he has never entirely out-grown and which may have influenced this decision; characteristics, moreover, for which—combined with an innate modesty and charm—neither this age nor this profession show much regard. Yet under this quiet and unassuming exterior lies an immense fund of knowledge allied to a splendidly well-founded technical equipment, which cannot help but be of immense support to those privileged to be associated with him in performance. He has taught at College now for some sixteen years and we shall all miss this gentle and unobtrusive personality, who has at least this compensation—that his son Robin, a 'cello student here, will carry on his father's good work both in this College and in his career to come.

ARNOLD GREIR came to College in 1905, obtaining an Open Organ Scholarship later. He was appointed Organist and Choirmaster at St. Mary Abchurch, in the City, in 1909, and then to St. Peter's, Ealing, in 1911. In 1907 he had become Assistant Organist to the Royal Choral Society, to succeed as Organist in 1922. For some years he also acted as the Society's Honorary Secretary. He has played for the R.C.S. at over eighty performances of *Messiah*. The last to play on the original Willis organ in the Albert Hall, he was also the first to play on the Harrison "rebuild" in 1924. In conjunction with Dr. Thalben Ball he is Curator-Organist of the Albert Hall organ. Having, in his time, played with many orchestras and conductors, he remembers best a notable performance of *Gerontius* under Elgar's direction. For several years Arnold Greir has been organist during the Promenade Concert seasons; he also played at the opening of the Royal Festival Hall. He is a member of the Council and examiner for the Royal College of Organists. Sir George Dyson appointed him to the teaching staff at the same time as Eric Gritton (in September 1943) and, equally, we shall be very sorry to say good-bye to this tall and imposing figure—the very essence of reliability, the "ground-basis" of innumerable choral performances.

TOPLISS GREEN differs from his three colleagues in one fundamental particular—being both "organ" and "organist" rolled into one; and whilst he could sing to his heart's desire in the remotest countryside, they could but sit silently twiddling their thumbs (and fingers). Envious is the singer for he can practise anywhere, be it in his bath or in the open air. Basically different, too, is the normal training of a singer compared with that of an instrumentalist—which accounts for Topliss Green arriving at College, with an Open Scholarship, a good many years later than the others. In January, 1901, he had gained a Choral Scholarship at Doncaster Parish Church, tenable at the local Grammar School, and had left there in 1908 to study singing with Wilfred Sanderson. So that it was September, 1910, before he became, at the age of twenty-one, a pupil of Gustave Garcia at College, and won the Henry Leslie Prize. Under Sir Charles Stanford he was Bass soloist in Beethoven's *Choral Symphony* and in Verdi's *Requiem*. Then came the First World War and, eventually, a Commission in the Royal Field Artillery. Serving in France and Belgium, he was Mentioned

in Dispatches and awarded the Military Cross—probably a unique distinction in our annals.

In 1913, and then after that war for many years, he sang regularly at the London Ballad Concerts in the Albert Hall, and at principal concerts throughout the British Isles. He gave a number of recitals; and was appointed to the teaching staff by Sir Hugh Allen in September, 1937. During the last war he deputized for over five years in the Westminster Abbey Choir. During this period he was also instrumental, at the behest of Sir George Dyson and with the assistance of Mr. Stammers, in laying the foundations and encouraging the growth of the R.C.M. Students' Association: as a keen sportsman himself, it was an excellent choice. For many years he has been an ardent stamp-collector; whilst, if you should want to know the latest cricket scores, he is the man to tell you. His presence, after twenty-two years, will be sadly missed. Not only as an artist and teacher but as a true sportsman, we all bid him a fond farewell.

EDWIN BENBOW.

COLLEGE VISITS COPENHAGEN

On Wednesday, May 20, four College students, John Bacon, Margaret Rose, Brian Hawkins and Charles Tunnell, gave a recital of String Quartets at The Royal Danish Academy of Music, Copenhagen, the programme consisting of Haydn, Op. 64, No. 6, in E flat, Schubert "Death and the Maiden" and Bartok No. 1.

The party, accompanied by myself, set sail on Whit Sunday, May 17, and returned by air on the day after the concert. We were accommodated in a delightful and quite palatial students' hostel along with several hundred Danish students. We paid a visit to the headquarters of the Danish Broadcasting Corporation, where the Bartok quartet was recorded for a broadcast at a later date. Non-musical engagements included supper parties at the well known Tivoli gardens, a trip to Hamlet's castle at Elsinore, a visit to the Louisiana Art Gallery and an evening's entertainment at the Circus.

At the Concert, we were honoured by the presence of the British Ambassador and his wife, Sir Roderick and Lady Barclay, and their daughter, and they were also guests of the Principal of the Academy at a supper party afterwards. Judging by the applause, the performances of our students met with considerable approval, though press reports have not yet been received.

This is the first of a number of exchange programmes which are being planned to take place between the Royal College of Music and foreign musical institutions, and those who were fortunate enough to take part will certainly hope that it will not be the last. We are expecting students from the Danish Academy to pay us a return visit in October or November, and we shall hope to give them as good a time as they gave us. We were most grateful to the Principal, Mr. Knudage Risager, and the Secretaries, Mr. Erik Tjalve and Mr. Harder Rasmussen, for their welcome and hospitality, and also to our Director for planning and arranging this delightful trip.

J. R. STAINER, *Registrar*.

R.C.M. UNION

Throughout last term there were two problems facing the Union; to find a new Magazine Editor, and to discover someone to replace Mr. Griffiths as Clerk to the Union. Both questions have mercifully now been solved. Mrs. R. Latham (Sylvia Stubbs) has most generously come forward to take over the accounts and, indeed, much of the organization of the office. She is a host in herself and seems able to cope with any section at will, most capably and kindly: I only hope we shall not take her help for granted and presume too much upon her goodwill.

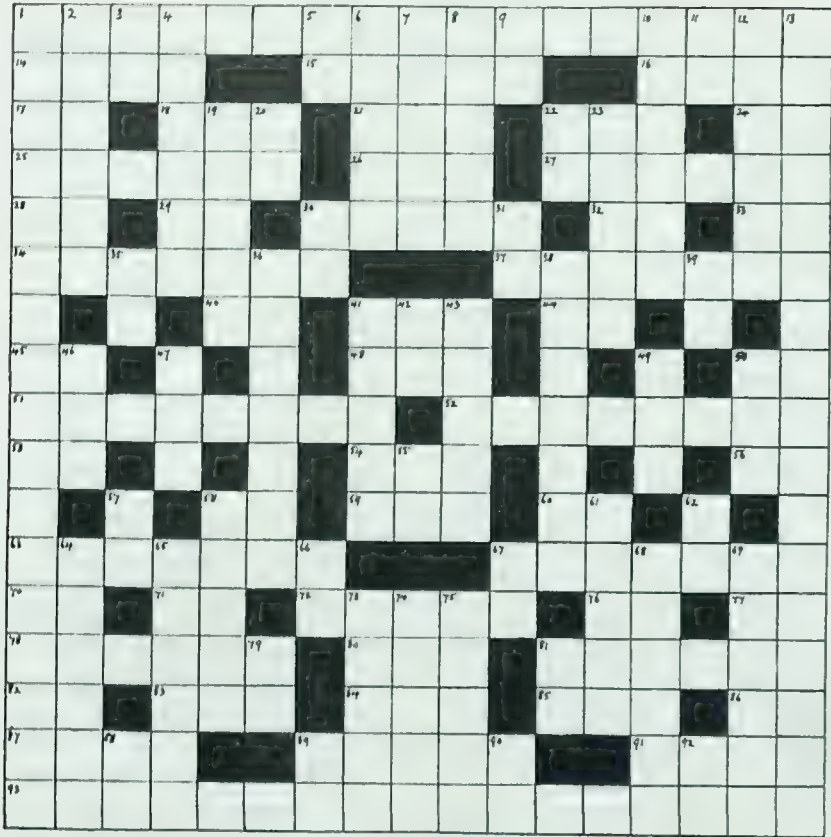
A new Editor was needed as Mr. Edwin Benbow wished to resign after holding the post for almost six years. We are most fortunate in acquiring the services of Miss Diana McVeagh, who has been Magazine Secretary, and is now willing to move into the Editor's chair.

It is with very great regret that we let Mr. Benbow go, but we cannot really expect him to continue any longer. He has been so devoted and enterprising, having been responsible for so many special numbers (more than any of his predecessors) which have culminated in the splendid Vaughan Williams issue, whose fame is spreading far and wide. It is very difficult to know how adequately to express everyone's praise and gratitude, but the Union can at least put it on record in this paragraph how very much all Mr. Benbow's work is appreciated.

The "At Home" this year will be on Friday, June 12, at 7.30 p.m., but it may be over before you read this.

PHYLLIS CAREY FOSTER, *Hon. Secretary*.

CROSSWORD



ACROSS

1. Like two peas (17)
14. Atmospheric gas (4)
15. Make the best of this one (5)
16. Wheedle (4)
17. Gratitude (2)
18. Native of Tibet (3)
21. Don't do this on people (3)
22. Led men to rash acts (3)
24. Communication (2)
25. Deviating (6)
26. Eldest (3)
27. She said this, repeat this (3, 3)
28. English essayist and novelist's initials (2)
29. Chinese measure (2)
30. The Irish "By Gad!" (5)
32. Just a suffix (2)
33. Assistant Adjutant (2)
34. Dramatic poem with Napoleon as central figure (7)
37. Italians try to forget this (7)
40. Neither is consonant (2)
41. A malt beverage (3)
44. Distinguished painter (2)
45. "Pop" to some (2)
48. A certain length of twine (3)
50. Army property (2)
51. Roastbun for a surname (8)
52. Old method of forming a ship's crew (8)
53. Ah why indeed! (2)
54. You can sue on this (3)
56. Senior Service (2)
58. Initials of one famed for yachting and tea (2)
59. Rider Haggard wrote it (3)
60. Exists (2)
63. For such man goes to India (7)
67. Ceded to England on the marriage of Charles II (7)
70. Hesitant (2)
71. Your debt (2)
72. Christian name of a fictitious and notorious headmaster (5)
76. My poor feet! (2)
77. Third of eight (2)
78. Depressions (6)
80. Originally meant to be sung (3)
81. A quarter of it is forest (6)
82. French intimate (2)
83. From bicycles to bullets (3)
84. Three of those we use (3)
85. Superlative suffix (3)
86. Builders and Destructors (2)
87. Wing shaped (4)
89. Greek prefix of imperfection (5)
91. Shore clothes (4)
93. Classical School at Oxford (7, 10)

DOWN

- | | |
|--|---|
| 1. Mutual relation among separate branches. (17) | 46. The kind of port we like in a storm (3) |
| 2. Practically (6) | 47. Christian name Paul (3) |
| 3. The same abbreviated (2) | 49. The conscious (3) |
| 4. South African antelope (6) | 50. Contention (3) |
| 5. Sometimes said at Bridge (2) | 55. Indeed (2) |
| 6. European language (5) | 57. Position (2) |
| 7. Of full dimensions (5) | 58. "Give us the ——" (Churchill) (5) |
| 8. Excessively (5) | 61. Falls abundantly (5) |
| 9. Unit of Germ-plasm (2) | 62. Shall we say 3·1416 (2) |
| 10. Ancient Italian town (6) | 64. Indian town in United Provinces (6) |
| 11. Startling (2) | 65. Fire-worshipper (6) |
| 12. To picket a horse (6) | 66. Liners (2) |
| 13. The surprising thing (17) | 67. Race (2) |
| 19. Umbelliferous plant (5) | 68. Racial quarter (6) |
| 20. A champion (2) | 69. Crop-up (6) |
| 22. Roman copper coin (2) | 73. Grimace (5) |
| 23. Ancient Persian turban (5) | 74. God be with you (5) |
| 30. Surgical degree (2) | 75. Province (5) |
| 31. Singularly unpleasant in the plural (2) | 79. Possessive French feminine (2) |
| 35. Careful (2) | 81. Direction (2) |
| 36. Dish of pounded fish or fowl (7) | 88. Right there (2) |
| 38. District of Peloponnesus (7) | 89. I owe you three more (2) |
| 39. Latter half of the Bible (2) | 90. Add R for rowing (2) |
| 41. Accented (5) | 92. Threatening (2) |
| 42. Sixth out of eight (2) | |
| 43. Seek after (5) | |

E.B

MUSIC RECEIVED

JOHN ADDISON

Serenade. Six movements for wind quintet and harp. Score 12s. 6d. O.U.P.*Inventions*. Five movements for oboe and piano. 10s. 6d. O.U.P.

EDWIN BENBOW

Bermuda Suite. Three pieces for piano solo. Curwen. 3s.

ERNEST BULLOCK

Give us the Wings of Faith. Saint's Day anthem (T.B.). O.U.P. 6d.

ADRIAN CRUFT

Fantasy (Op. 2) for oboe and string trio. Score 3s. 6d.*Three English Keyboard Pieces* by Holborne and Gibbons, freely arranged for brass quintet. Score 4s. } Joseph Williams.

ERNEST FARRAR

Golden Stars (Op. 18, No. 3). Part Song (S.S.A.A.). 6d. Joseph Williams.

T. P. FIELDEN

The Sea. Unison Song 6d. Joseph Williams.

C. ARMSTRONG GIBBS

The Turning Year. Cantata for mixed voices and piano (or orchestra). Duration 25 mins. Vocal Score 8s. 6d. O.U.P.*A Lyric Garland*. Four songs for women's chorus (S.S.A.) and piano. 3s. O.U.P.

RUTH GIPPS

An Easter Carol (Op. 52), with piano or organ (S.A.T.B.). 1s. 9d. Joseph Williams.

IMOGEN HOLST

Six Traditional Carols (Fourth Set), unaccompanied (S.S.A. and S.S.S.A.) 1s. 9d. O.U.P.

GORDON JACOB

Suite for Four Pipers. Three movements for T.A.T.B. pipes. Score 2s. 6d. }*Sea Song Suite*. Separate arrangements of *Tom Bowling* (T.T.B.B.) }*Bobby Shaftoe* (S.S.A.). 6d. each. *What shall we do with a drunken Sailor?* (Girls' and boys' voices in two parts). 10d. } Joseph Williams.*Trio* for piano, violin and 'cello. Unpriced. }*Little Dancer*, for violin and piano. 3s. }*The Frogs*, for harpsichord or piano solo. 3s. 6d. }*Suite* for treble recorder (or flute) and strings (or piano). 12s. 6d. } O.U.P.

MAURICE JACOBSON

Polka (Dvorak 1860), arranged for piano duet. 3s. 6d. }*Swansea Town*. Folk song arranged for voice and piano. 3s. } Curwen

KATHLEEN LONG

Cavatina (by John Field), edited for the piano. 5s. O.U.P.

FRANK MERRICK

Sonatas by Geminiani (Op. 5, No. 2 in D min. and Op. 5, No. 6 in A min. for 'cello and piano or harpsichord), edited and the figured bass realized. Bowed and phrased by IVOR JAMES. Unpriced. Schott.

ROBIN MILFORD

Christmas Pastoral for treble recorder and piano. 3d. O.U.P.

BERNARD SHORE

Six Impressions for violin and piano, newly edited. 3s. Joseph Williams.

W. K. STANTON

Night's abode, celestial Salem, for S.A.T.B. and organ. 1s. 6d.*In youth is pleasure*. Part Song (S.A.T.B.). 6d.

} Joseph Williams.

FREDA SWAIN

English Reel and Song at Evening for viola and piano (Gr. 6) ; each 2s. 6d. Joseph Williams.

R. VAUGHAN WILLIAMS

Ten Blake Songs for voice (tenor or soprano) and oboe. 8s. 6d.*Symphony No. 9* in E min. Full Score 21s.

} O.U.P.

RECENT BOOKS

In a magazine which appears only once in four months it is clearly impossible to give anything like immediate notice to new publications ; any question of a review, let alone a preview, appearing around the time of publication is thus ruled out. It is also traditional that notices in these pages should be friendly rather than polemical—older readers will remember how, some few years ago, we ceased to review new music and may well have guessed why *that* decision was reached. Yet there have been books by College authors, published during the last six months and more, to which we would draw attention, especially as lack of space in the last "V.W." number precluded our doing so then.

Imogen Holst's name has cropped up at least three times of late : Oxford Press has reprinted her biography of Gustav Holst, her father, at 21s., and this is truly a work of lasting value ; in collaboration with Benjamin Britten she has produced *The Story of Music*, published by Rathbone Books at 17s. 6d., a handsome volume profusely and unusually illustrated in colour, including symbolic drawings by Ceri Richards, giving a concise yet comprehensive survey of the whole history of recorded sound ; whilst this last April saw the publication of *Henry Purcell 1659-1695 : Essays on His Music* by Oxford University Press at 18s. There are nine essays whose authors include Benjamin Britten, Michael Tippett, Ralph Downes and Miss Holst herself, and whose purpose is to try and solve the practical problems arising from the editing of Purcell's music for present-day performances. Imogen Holst contributes an appendix drawing attention to those works in the Nanki Library in Tokyo, in addition to being responsible for assembling and editing the whole excellent collection.

Cyril Smith's life story, told to and written by Joyce Egginton, received immense publicity when it came out late last year and has achieved the success one could readily anticipate for such a human and absorbing account. *Duet for Three Hands*, published by Angus and Robertson at 18s., contains a chapter contributed by Phyllis Sellick describing the weeks that followed her husband's disastrous arrival in Kharkov in May, 1956, the treatment in Russian hospitals, and the difficult five-day journey home from Moscow. The book ends with a short account of that plucky surmounting of almost insuperable difficulties which we, his colleagues, have watched with admiration and helped to ameliorate as and when we could. This is, in fact, a two-fold success story, with both a hero and a heroine ; indeed there could never have been the one but for the other—and this book makes very deep-felt acknowledgment of it. (We hope that, in reprinting, the triple-error on page 212 will be put right—Sir Walter Parratt did not spell his name with an "o", never became Director of the Royal College, and was not concerned with the incident mentioned).

Ethel Smyth's biography should be mentioned here as Dame Ethel had connections with College and, at one period, was a familiar figure here. This handsome book is published by Longmans at 30s. and is beautifully written by Miss Christopher St. John, with additional chapters by Victoria Sackville-West and Kathleen Dale. However difficult some may have found Ethel Smyth at times, it must be remembered that she was perpetually fighting for women's rights and for equality with men ; what can certainly be said is that she was one of the greatest women this country has produced. To glance through the eight pages of Index is to realize how distinguished was the sphere in which she moved and how wide her interests. Those of us lucky enough to have been at College in the early nineteen-twenties are reminded here of the first performances

of *Fête Galante* and *Entente Cordiale* given in the Opera Theatre; of the tussle with Sir Hugh Allen, who was all against Dame Ethel conducting her own works (Vaughan Williams had not conducted *The Drover*); of the "chattering and giggling" qualities of the young women in our chorus and orchestra; of—well, one could go on indefinitely. Yes, certainly a book to be read, both for the absorbing details of its contents and for the picture it paints of an epoch.

EDITOR.

BIOGRAPHY OF RALPH VAUGHAN WILLIAMS

In his will the late Ralph Vaughan Williams expressed a desire that his biography should be written by his wife in collaboration with Mr. Michael Kennedy. The Oxford University Press has been entrusted with the publication of this biography, which is now in preparation. I should therefore be grateful to any of your readers who would be willing to loan letters or relevant documents referring to Vaughan Williams's life and career. These letters and other documents should be sent to the address below; the greatest care will be taken of them, and they will be copied and returned as speedily as possible.

JOHN BROWN, Publisher,
Oxford University Press, Amen House,
London, E.C.4.

AS IT WAS WRITTEN . . .

The following letter was received a little while ago by Mr. Ernest Hall, who allowed us to make a copy of it:—

Gentlemen Ernest Hall, A.R.C.M.,
Professor of the Trumbet and Cornet,
Royal College of Music,
Symphony Orchestra,
London.

Premised I am Meusiscian sound the Baryton B flat slide Trombone and valvola, good to read in the Bass Clef.

I am Italian, pliz desirious sape quante as possible to sustain examination musically. *per work.*

Tank you very much. Reverence, to respect.

Ocone Filippo,
Llanelly,
S. Wales.

G.R.S.M. COURSE, R.C.M., 1956-57

The photograph published in the Christmas Term 1958 issue (Vol. LIV, No. 3, facing p. 77) was taken by Miss Margaret R. Lucas, who therefore did not appear in the group, though a member of it. We apologize for inadvertently omitting her name, of which we were not informed at the time, and congratulate her on achieving the diploma.

ITEMS OF INTEREST

The Director, Sir Ernest Bullock, had the honour of joining a small private party for luncheon with our Patron, Her Majesty the Queen, and our President, Her Majesty Queen Elizabeth the Queen Mother, at Buckingham Palace on March 12, 1959.

Since the Queen began these informal luncheons and dinners at Buckingham Palace some three years ago, there have been forty such occasions; Music has received invitations upon eight of these.

Dr. Herbert Howells has been elected to a Life Fellowship by The Worshipful Company of Musicians, of which he is Senior Warden. The only previous Life Fellows have been Elgar and Vaughan Williams.

Peter Racine Fricker has been elected to an ordinary Fellowship.

Dr. Gordon Jacob has become engaged to Miss Margaret Gray, his late wife's niece, and their wedding will take place at St. Andrew's Church, Steeple Bumpstead, in the early autumn.

Howard Ferguson was given the honorary degree of Doctor of Music by Queen's University, Belfast, the town of his birth, on April 8, 1959.

Miss Betsy de la Porte has been presented by the Academy for Science and Art in the Union of South Africa with its medal of honour for 1958.

Miss Kathleen Long received the Cobbett Medal for services to Chamber Music at the end of last year.

Alexander Gibson has won a medal in this year's Harriet Cohen international music awards.

MARRIAGES

MOORSE-CASSAL.—On August 23, 1958, in Hereford Cathedral, Alan John Moose to Anne Cassal.*

WHEELER-TAYLOR.—On September 13, 1958, in St. Mathew's Church, Ottawa, Canada, William Gerald Wheeler* to Elizabeth Jennifer Taylor.

BIRTHS

AGNEW.—To William* and Gillian (née Latham) a son, Edward James, on October 20, 1958.

BENBOW.—To Colin* and Patricia (née Browne), a son, at King Edward Hospital in Hamilton, Bermuda, on May 28, 1959

FARRALL.—To Gordon* and Elizabeth* (née Barber) a son, John Philip, on January 20, 1959.

NICHOLSON.—To Ralph* and Gillian, a son, Anthony Ralph, brother for Diana, Elizabeth and David, on February 4, 1959.

ROBERTS.—To Bernard* and Patricia, a son, Andrew John, on December 22, 1958.

* Signifies Royal Collegian

DEATHS

BRAIN.—Muriel Mary (née Hart), widow of Aubrey Brain, on March 22, 1959.

FOSTER.—Ivor, in his ninetieth year, on March 29, 1959.

HARRISON.—† May, on June 8, 1959.

WOOD.—Haydn, in his seventy-seventh year, on March 11, 1959.

† An Obituary will appear in our next number.

OBITUARIES

HAYDN WOOD

MARCH 11, 1959

Though eventually better known as a composer, Haydn Wood came to College, at the turn of the century, as a violin scholar and worked under Arbos, later completing his violin studies with César Thomson in Brussels. For eight years he toured the world with Madame Albani, and later gave many such joint recitals with his wife as singer—she was Dorothy Court, and died only last year. He also studied composition at College under Sir Charles Stanford and wrote many serious works, some large scale—such as a piano and a violin concerto; an orchestral suite, which was first played at a Patron's Fund Concert; and *Phantasy String Quartet*, which won him a Cobbett prize.

Yet it was by his ballads that Haydn Wood became and remained best known: *Roses of Picardy*, his 1914-18 war success, sold over a million copies; others, such as *Love's Garden of Roses* and *A Brown Bird Singing*, will, one feels, continue to remain popular for a long time to come. More recently he had written some outstanding light orchestral works, including the *Elizabeth of England* march and *Paris* suite.

He was in all senses a good-humoured man and would not mind our recalling Stanford's old pun when pronouncing upon a string quartet of his—"Haydn Wood" he is reported to have said "but Haydn wouldn't."

IVOR FOSTER

MARCH 29, 1959

A Welshman whose voice took Britain by storm, Ivor Foster was at the height of his powers around the period of the 1914-18 war. After winning, as a baritone, the National Eisteddfod at Carnarvon in 1894, he became a student here at the age of twenty-six when College was in its infancy. For four years he studied singing with Henry Blower and opera under Sir Charles Stanford, winning the Henry Leslie Prize and Charlotte Holmes Exhibition. He created the role of Don Pedro in Stanford's *Much Ado About Nothing* at Covent Garden in 1901. Eventually, most of the towns throughout the British Isles were to hear his voice. He sang at the Promenade Concerts, for the Royal Choral and many other Societies, and—for twenty-seven consecutive seasons—appeared at the Boosey Ballad Concerts in the Royal Albert Hall.

He is survived by his wife, his son, and his daughter Megan, whose own successful debut as a soprano in the 1920's many of us will still remember.

EDITOR.

A.R.C.M. EXAMINATIONS, 1959

The following are the names of the successful R.C.M. candidates :

APRIL

SECTION I.

PIANOFORTE (Performing)—

Franklin, Maxine Mary
 •Stubbs, Ruth Margaret
 Taylor, Margaret Elizabeth

SECTION II.

PIANOFORTE (Teaching)—

•Beeken, Diana Margaret
 Bhagat, Lolita
 •Brooker, Carole Patricia
 Burdon, Joan
 Burn, Kathleen Margaret
 Clarke, Julie
 Coleman, Daphne Gloria
 Collier, Susan Faith
 Day, Elzabeth
 Fairhead, John Edward
 •Fry, Christopher Charles
 Gordon, Maurice Glenville
 •Hall, Maureen
 Horner, Paul William Roger
 Macfarlane, Robert Geddes
 March, Kathleen Cecilia
 Mason, Cynthia
 Murphy, Mary
 Ng, Chiau Koh

Pledge, Andrew Fredrick
 Quashie-Idun, Dinah Mercy
 Twumwa

Rosati, Margaret Cecilia
 Swift, Patricia Elspeth
 Thornton, Denyse Margery
 White, Elizabeth Jean

SECTION IV.

ORGAN (Performing)

•Cornford, Robert Leslie
 •Gritton, Robin William
 Langford
 Harrison, David Richard
 •Lutz, John C.
 •Mallinson, John Whalley

SECTION VI. STRING

INSTRUMENTS (Teaching)—

Violin—

Ainsworth, Judith Mary
 Lamey, Catherine Yvonne
 Plevy, Angela Mary

Viola—

Blewitt, Maureen Evelyn
 Wells, Francis Roland

Violoncello—

Anderson, Nicola Charlotte
 Bryan, Elizabeth Comfield
 Lowrey, Raymond Thomas
 McKenna, Pamela Primrose

SECTION VIII. WIND

INSTRUMENTS (Performing)—

Flute—

•Westrup, Sonja Ann

Clarinet

Chapman, Anthony John
 Rayson, Julia

Bassoon—

Camden, Kerrison Hamilton
 Trumpet—

•Bailey, Maurice James
 Blakeson, Donald Peter

SECTION IX.

SINGING (Performing)—

May, Henry Philip

SECTION XIII.

SCHOOL MUSIC (Teaching)—

•Jones, Eric Jeffrey

• Pass in Optional Written Work

NEW ENTRIES—SUMMER TERM, 1959

Craib, Barbara J. (South Africa)
 Hare, Nicholas J. K. (Taplow)
 Havill, Joan R. (Wanganui, New Zealand)
 Holland, Judith (Kenya)
 Manning, Gerald B. (Lancing)

Ng, Po-Sien D. (Hong Kong)
 Papadaki, Koula (Greece)

RE-ENTRY

Garton, Rosemary (Lincoln).

COLLEGE CONCERTS

THE FIRST ORCHESTRA

THURSDAY, FEBRUARY 12

GOD SAVE THE QUEEN

CONCERTO for Double String Orchestra Michael Tippett

RHAPSODY on a theme of Paganini for Piano and Orchestra Rachmaninoff

Sothic Duraisamy, A.R.C.M. (Malaya)

SYMPHONY No. 4 in G major Dvorák

Conductor: Richard Austin

Leader of the Orchestra: Jillian Elbitt, A.R.C.M. (Scholar)

THURSDAY, MARCH 26

GOD SAVE THE QUEEN

BALLET MUSIC from "The Perfect Fool" Holst

PIANO CONCERTO No. 2 in B flat major Brahms

Daryl Irvine (Canada)

"TILL EULENSPIEGELS LUSTIGE STREICHE" Strauss

Conductor: Richard Austin

Leader of the Orchestra: William Peri (Scholar)

This was College's 2,000th Concert.

THE SECOND ORCHESTRA

TUESDAY, FEBRUARY 3

GOD SAVE THE QUEEN

SYMPHONIC POEM: Phaëton Saint-Saëns

SYMPHONY No. 4 in B flat major Beethoven

CONCERTO for Clarinet and Orchestra Bernhard Crusell (1775-1838)

John Chapman, A.R.C.M.

KARELIA SUITE Sibelius

Conductor: Harvey Phillips

Leader of the Orchestra: Margaret Martin, A.R.C.M.

TUESDAY, MARCH 17

GOD SAVE THE QUEEN

SYMPHONY in D minor César Franck

CONCERTO for Piano and Orchestra in C minor Beethoven

Eleanor Ritcey, A.R.C.M. (Canada)

CAPRICCIO ESPAGNOL Rimsky-Korsakov

Conductor: Harvey Phillips

Leader of the Orchestra: Margaret Roose, A.R.C.M. (Scholar)

CHORAL AND CHAMBER CONCERT

FRIDAY, MARCH 20

MOTET for double chorus. Stabat Mater	... ..	Palestrina
FIVE-PART MOTET: Jesu, priceless treasure	... ..	Bach
BALLADE for Piano in F minor	... ..	Chopin
Anthony Hill, A.R.C.M. (Exhibitioner)	... ..
MISSA BREVIS for mixed chorus and organ	... ..	Kodaly
Conductor: Dr. Harold Darke	... ..
Organist: Alan Willmore, A.R.C.M. (Scholar—Australia)	... ..

RECITAL

GILLIAN STEEL (Scholar) (Cello)
 SYLVIA HOLFORD, A.R.C.M. (Piano)
 AND
 STEPHEN DURO, A.R.C.M. (Scholar) (Organ)

WEDNESDAY, JANUARY 7

SEVEN VARIATIONS for Cello and Piano on a theme from Mozart's opera, "The Magic Flute"	... ..	Beethoven
CONCERTO for Organ in A minor	... ..	Vivaldi-Bach
VARIATIONS for Cello and Piano on a theme of Rossini	... ..	Martini
ORGAN FUGUES Nos. 1 and 2 on B.A.C.H.	... ..	Schumann
CELLO SONATA in E major	... ..	(Francoeur arr. Trowell)
ORGAN SOLOS: (a) Prelude sur les Grands Jeux	... ..
(b) Arabesque sur les Flûtes	... ..	Langlais
(c) Pageant	... ..	Leo Sowerby

CHAMBER CONCERTS

WEDNESDAY, JANUARY 14

SONATA No. 6 for Cello and Piano in A major	... ..	Boucheini
Charles Tunnell (Associated Board Scholar)	... ..
Sylvia Holford, A.R.C.M.	... ..
"JUGEND," Quartet for Piano and Wind (in one movement)	... ..	Karg-Elert
Flute: James Galway (Scholar)	... ..
Clarinet: John Chapman, A.R.C.M.	... ..
Horn: Nicholas Hill	... ..
Piano: Oliver Davies, A.R.C.M.	... ..
PIANO SOLOS: (a) Rondo in A minor	... ..	Mozart
(b) Gigue in G major	... ..
(c) Jeux d'eau à la Villa d'Este	... ..	Liszt
Victoria Weps, A.R.C.M.	... ..
STRING QUINTET in C major, K.515	... ..	Mozart
Viols: William Peri (Scholar)	... ..
Celia Mitchell (Scholar)	... ..
Violas: Peter Kingswood, A.R.C.M. (Exhibitioner)	... ..
David Melliard, A.R.C.M.	... ..
Cello: Nicola Anderson (Scholar)	... ..
BULGARIAN RHAPSODY for Violin and Piano	... ..	P. Wladigerov
István Jány (Hungary)	... ..
Béla Simándy (Hungary)	... ..

WEDNESDAY, JANUARY 21

SONATA for Organ in C major	... ..	Bach
Pamela Knott, A.R.C.M.	... ..
SUITE-FRANCAISE for Cello and Piano	... ..	Bazelaire
Nicola Anderson (Scholar)	... ..
Sothie Duraisamy, A.R.C.M. (Malaya)	... ..
QUINTET for Piano and Strings	... ..	César Franck
Piano: Alan Willmore, A.R.C.M. (Scholar—Australia)	... ..
Viols: Jillian Eliff, A.R.C.M. (Scholar)	... ..
Helen Marshall	... ..
Viola: Gaspare Chiarelli, A.R.C.M. (Scholar—Canada)	... ..
Cello: Elizabeth Bryan	... ..
DUO CONCERTANT for Clarinet and Piano (in one movement)	... ..	Milhaud
Angela Fussell, A.R.C.M.	... ..
Oliver Davies, A.R.C.M.	... ..
VIOLIN SOLOS: (a) La Campanella	... ..	Paganini (arr. Liszt-Kochanski)
(b) Zigeunerweisen	... ..	Sarasate
William Peri (Scholar)	... ..
Peter Byrne, A.R.C.M.	... ..

WEDNESDAY, JANUARY 28

PASSACAGLIA for Organ in C minor	... ..	Bach
Alan Willmore, A.R.C.M. (Scholar—Australia)	... ..
PIANO QUARTET in E flat major	... ..	Beethoven
Piano: Muriel Porter, A.R.C.M.	... ..
Violins: Penelope Hayes, A.R.C.M.	... ..
Viola: Susan Salter, A.R.C.M.	... ..
Cello: Elizabeth Bryan	... ..
SIX PRELUDES for Piano from op. 11	... ..	Scriabin
Ann Kirwan, A.R.C.M.	... ..
SONATA for Viola and Piano	... ..	Alan Rawsthorne
Brian Hawkins, A.R.C.M. (Scholar)	... ..
Richard Nunn, A.R.C.M.	... ..
PIANO SOLOS: (a) La terrasse des audiences du clair de lune	... ..	Debussy
(b) Alborada del Gracioso	... ..	Ravel
Sothie Duraisamy, A.R.C.M. (Malaya)	... ..

WEDNESDAY, FEBRUARY 4

TRIO SONATA for Organ in C minor	Anthony Hill, A.R.C.M. (Exhibitioner)	Back
REQUIEM for Three Cellos	Nicola Anderson (Scholar) Joan McKeown Elizabeth Bryan Accompanist: Muriel Porter	Popper
STRING QUARTET in A minor	Violins: Frances Mason (Scholar) Brian Thomas, A.R.C.M. Viola: Brian Hawkins, A.R.C.M. (Scholar) Cello: Gillian Steel (Scholar)	Brahms
FANTASY SONATA for Clarinet and Piano (in one movement)	John Chapman, A.R.C.M. Oliver Davies, A.R.C.M.	John Ireland
SONATINA for Violin and Piano	Celia Mitchell (Scholar) Margaret Gulley, A.R.C.M. (Scholar)	Dvorák

WEDNESDAY, FEBRUARY 11

SONATA for Cello and Piano in A major	Elizabeth Angel, A.R.C.M. (Exhibitioner) Eleanor Ritcey, A.R.C.M. (Canada)	Beethoven
SONATA for Viola and Piano in E flat, op. 120 no. 2	David Melliard, A.R.C.M. Richard Nunn, A.R.C.M.	Brahms
SONGS: (a) Still the lark finds repose (b) The white peace (c) Spring	Margaret Webster, A.R.C.M. (Exhibitioner) Accompanist: Muriel Porter, A.R.C.M.	Linley Bax Gurney
STRING QUARTET in D minor	Violins: Penelope Hayes, A.R.C.M. Robert Proctor Viola: Ian White Cello: Joan McKeown	Mozart

WEDNESDAY, FEBRUARY 18

QUARTET for Oboe and Strings	Oboe: Sarah Francis (Scholar) Violin: Dennis Benson Viola: Peter Kingswood, A.R.C.M. (Exhibitioner) Cello: Nicola Anderson (Scholar)	Mozart
SONGS: (a) Auf dem Wasser zu singen (b) Auf dem See (c) Ach, um deine feuchten Schwingen	Gaynor Rees (Scholar) Accompanist: Alan Willmore, A.R.C.M. (Scholar—Australia)	Schubert
SONATA for Viola and Piano	Peter Kingswood, A.R.C.M. (Exhibitioner) Cornelia Brain, A.R.C.M. (Associated Board Scholar—Australia)	Arthur Benjamin
SONATA for Violin and Piano in C minor	Brian Thomas, A.R.C.M. Victoria Weps, A.R.C.M.	Grieg

WEDNESDAY, FEBRUARY 25

THREE PIECES from the "Holsteinische Orgelbüchlein"	Nicholas Danby, A.R.C.M.	Micheelsen
LEGEND for Viola and Piano	Susan Salter Sylvia Holford	Bax
STRING QUINTET in C major, K.515	Violins: Dennis Benson, Brian Thomas, A.R.C.M. Violas: Brian Hawkins, A.R.C.M. (Scholar) Peter Kingswood, A.R.C.M. (Exhibitioner) Cello: Charles Tunnell (Associated Board Scholar)	Mozart
FOUR TRIOS for three horns	Nicholas Hill Nicholas Busch (Scholar) David Presland (Scholar)	Reicha
PIANO SOLOS: (a) Capriccio in G minor, op. 116 no. 3 (b) Intermezzo in E flat minor, op. 118 no. 6 (c) Capriccio in D minor, op. 116 no. 7	Yu Chin Yee (Singapore)	Brahms

WEDNESDAY, MARCH 4

SONATA for Violin and Piano in B flat, K.454	Frances Mason (Scholar) Ashley Lawrence (Associated Board Scholar—New Zealand)	Mozart
SONATA for Cello and Piano in G minor	Raymond Lowrey Alan Rowlands, A.R.C.M. (Scholar)	Rachmaninoff
SEXTET in B flat, op. 18	Violins: Barry Wilde (Associated Board Scholar), Martin Jones (Scholar) Violas: Peter Kingswood, A.R.C.M. (Exhibitioner), Henry Jones, A.R.C.M. Cellos: Barry Wright, A.R.C.M., Jennifer Day (Scholar)	Brahms

WEDNESDAY, MARCH 11

SONATA for Violin and Piano in G major	Dennis Benson Muriel Porter	Brahms
THREE PIECES for Clarinet solo	Peter Maunder, A.R.C.M. (Scholar)	Stravinsky
STRING QUARTET no. 1	Violins: John Bacon, A.R.C.M. (Scholar), Margaret Roose, A.R.C.M. (Scholar) Viola: Brian Hawkins, A.R.C.M. (Scholar) Cello: Charles Tunnell (Scholar)	Bartok
RHAPSODY for Piano in B minor	Eileen Nash, A.R.C.M.	Brahms

WEDNESDAY, MARCH 18

PIANO SOLO: Fantasia and Fugue in D major	...	...	...	...	...	Bach
Joan Arwyn Evans, A.R.C.M. (Exhibitioner)						
VIOLIN SOLOS: (a) Sonata no. 3 for violin solo (in one movement)	...	...	...	...	...	Ysaye
(b) Polonaise No. 1 in D major	...	...	...	...	...	Wieniawski
William Peri (Scholar)						
Accompanist: Peter Byrne, A.R.C.M.						
PIANO SONATA in F major, op. 54	...	...	...	...	...	Beethoven
Alan Rowlands, A.R.C.M. (Scholar)						
STRING QUINTET in G major, op. 111	...	...	...	...	...	Brahms
Violins: Brian Thomas, A.R.C.M., Jillian Elliff, A.R.C.M. (Scholar)						
Violas: David Melliard, A.R.C.M., Susan Salter, A.R.C.M.						
Cello: Nicola Anderson (Scholar)						
PIANO SOLOS: (a) Concert study in D flat major	}	...	...	...	...	Liszt
(b) Hungarian Rhapsody in B flat major						
(c) Au bord d'une source						
Ronald Lumsden, A.R.C.M. (Scholar)						

WEDNESDAY, MARCH 25

FANTASIE for Piano in F minor	...	...	...	...	...	...	...	Chopin
	John Barstow, A.R.C.M.												
PIANO TRIO in B flat major	...	...	...	...	...	...	...	Schubert
Violin:	Sheila Nelson, A.R.C.M. (Exhibitioner)												
Cello:	Elizabeth Angel, A.R.C.M. (Exhibitioner)												
Piano:	Odette Ray, A.R.C.M. (Scholar)												
PIANO SOLOS: (a) General Lavine—eccentric	}	...	...	...	...	...	Debussy	
(b) La terrasse des audiences du clair de lune													
(c) Poissons d'or													
	Eleanor Ritcey, A.R.C.M. (Canada)												
VIOLIN SOLOS: (a) Nigun	}	...	...	...	...	...	Ernest Bloch	
(b) Simchas Torah													
(c) Abodah													
	John Bacon, A.R.C.M. (Scholar)												
	Accompanist: John Barstow, A.R.C.M.												
PIANO SOLOS: (a) Capriccio in G minor	}	op. 116	...	...	...	...	Brahms		
(b) Intermezzo in E major													
(c) Capriccio in D minor													
	Nuala Herbert, A.R.C.M. (Scholar)												

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, MARCH 21

JUNIOR ORCHESTRA: Earle of Salisbury	...	...	...	...	...	William Byrd
His Dreame	...	...	...	...	...	Giles Farnaby
His Humour	...	...	...	...	...	arr. Leslie Russell
	Leader: Judith Williams					
	Conductor: Hilary Leech					
TRUMPET SOLO: The King's Hunting Jigg	...	...	...	...	...	John Bull
	Jack Tebbitt					
VIOLIN AND PIANOFORTE: Sonata in F	...	...	...	...	...	Handel
	Grant Vassie					
	Nicholas Chadwick					
STRING QUINTET: Allegro con Spirito	...	...	...	...	...	Haydn
	Helen Kerrey					
	Marion Forsyth					
	Kathleen Fanning					
	Jane Meerapfel					
	Christine Hudson					
PIANOFORTE SOLO: First Movement—Concerto in F K.459	...	...	...	...	...	Mozart
	Anthony Hose					
VIOLIN SOLO: Allegro	...	...	...	...	...	Fiocco
	Judith Williams					
PIANOFORTE SOLOS: Peasant Dance	...	...	...	...	...	Dorothy Pilling
	Miniature Pastoral					Frank Bridge
	Robin Stapleton					
VIOLIN SOLO: Revelry	...	...	...	...	...	Wm. Hurlstone
	Susan Vines					
PIANOFORTE SOLO: Gopak	...	...	...	...	...	Moussorgsky
	Michael Cochran					
SENIOR ORCHESTRA:						
Variations on an Air from The Bartered Bride for Four Flutes and String Orchestra	...	...	...	...	...	Stephen Dodgson
Overture: Rosamunde	...	...	...	...	...	Schubert
	Leader: Marion Forsyth					
	Conductor: Stephen Dodgson					

HONOURS

In the Queen's Birthday Honours List of June 13, 1959, Michael Tippet was made a Commander of the Most Excellent Order of the British Empire (C.B.E.) and Leslie Woodgate an Officer of the same order (O.B.E.).

GIFTS TO THE MAGAZINE

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